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MR. PLUNKET GREENE.

MR. PLUNKET GREENE hails from the Emerald Isles, where he was born 31 years ago. In due course of time he went to Clifton College, where he showed a marked aptitude for classics, and he would most probably have proceeded to Oxford or Cambridge but for an accident which disabled him for several years. This enforced abstinence from all active occupation turned his thoughts towards music, of which he had always been very fond; and during three years spent at Stuttgart—primarily with a view to recruiting his health—he developed and cultivated his voice, a genuine bass, to such good purpose as to justify his adopting the career of a singer.

On his return to England he placed himself under the musical guidance of the late Mr. J. B. Welch. On the death of the latter he became the pupil of Mr. Alfred Blume. Mr. Greene has already made good his claim to be considered one of the most artistic and delightful singers of the day. His versatility may be illustrated by the fact that he has achieved success in the varied domains of opera, oratorio, German *Lieder*, English ballads, and humorous Irish songs, which last he sings perhaps better than anyone living.

In 1890 he made his *début* as a festival singer, at Worcester. Since then he has been in constant evidence at nearly all the best concerts in London and the provinces, where his fine voice and the distinction of his style have raised him to the front rank.

In 1893 he signed a brilliant engagement for America, where he made an extraordinary success both in oratorio and miscellaneous songs, and he has since visited the United States and Canada every year, appearing at all the best concerts, recitals, &c. Mr. Plunket Greene has since appeared at numerous other festivals in England, including Leeds, Gloucester, Worcester (for the second time), Hereford, &c. At the Gloucester Festival he created the title rôle in Dr. Parry's *Job*, and made so remarkable a hit that the part has been identified with him. He has already

been secured for the coming Birmingham and Hereford Festivals.

Two or three years ago Mr. Plunket Greene, in conjunction with Mr. Leonard Borwick, gave a Song and Pianoforte Recital in London, which was so eminently successful that they followed it up by a tour in the provinces. Since then they have given several recitals annually in St. James's Hall, London, which are looked upon as among the most important events of the musical season. They invariably present most interesting and artistic programmes, and are rewarded by large and enthusiastic audiences. Their joint recitals are also much in demand in the provinces. Their third and last associated appearance for the present took place at St. James's Hall on Friday, March 5th.

Mr. Plunket Greene sailed for the United States on Wednesday, March 10th, but he will return in June.

CURRENT NOTES.

A NEW operetta of somewhat ambitious character was produced last month at Cheltenham, when the composer, Arthur E. Dyer, Mus. Doc., Oxon., conducted his own work, entitled *The Lady of Bayonne*. The libretto has been supplied by William Stuart Macgowan, M.A., LL.D., Cantab, and the story is of an intensely tragical nature. In fact, out of the five characters, three are killed. The hero and heroine fall into a raging torrent through a bridge, which has been half sawn through by the villain, and the latter is promptly killed by the hero's retainer. Nobody is thus left alive except the heroine's mother and the aforesaid retainer, both most uninteresting people, and the opera thus comes to an end. Cheltenham audiences seem to have been much pleased, and the music is, we learn, of a very superior order. The composer has adopted the Wagnerian plan of using "leit" motives, but he has contrived to be scholarly without being pedantic. At the conclusion of the first performance, both author and composer received a most flattering ovation. The opera was extremely well mounted, great attention having been paid to details such as the sword-play, which, at the period of this piece, entirely differed from the rapier practice with which we are all more or less familiar.

* * *

MR. PERCY IBBS (organist and director of the Choir, Christ Church, Melbourne, and formerly assistant organist at St. Andrews,

Well Street, London, W.) has been appointed organist and director of the Choir at Goulburn Cathedral, New South Wales. The appointment dates from March 1st.

* * *

THE third and last recital given by Messrs. Plunket Greene and Leonard Borwick attracted an overflowing audience, and both artists have never appeared to greater advantage. Mr. Greene was in excellent voice, and the programme was most interesting. In works by Bach, Haydn, Henselt, and Rubinstein, the pianist shone, particularly in Henselt's "Toccatina." Perhaps the vocalist's most charming effort was a little bouquet of six traditional airs—German, Irish, and English—to which he gave the utmost point and finish. "O, Yarmouth is a pretty town" (nicely arranged by Lucy Broadwood) is a captivating ditty.

* * *

AT the Queen's Hall, on Saturday afternoon, March 13th, Messrs. Boosey concluded their thirty-first season of ballad concerts. The Royal Welsh Ladies' Choir, the members of which were attired in the national costume, sang several part songs with much vigour, and Bemberg's thrilling duet, "Ballade du Désespéré" was repeated by Miss Gertrude Bevan and Miss Ellen Borwick. There was nothing particularly remarkable about the concert except that it was absurdly long.

* * *

THE Promenade Concert at the same hall, on the same evening, was the hundredth concert given under Mr. Newman's direction alone, with full orchestra, since August 29th last. The management have therefore every right to say: "The popularity of orchestral music at the present day is not in need of demonstration to a Promenade Concert audience." The hall was thronged, the actual "promenading" being reduced to a minimum, since people seemed to prefer to stand still and listen to the music. A good programme opened with Sullivan's *Overture di Ballo* and included Grieg's *Peer Gynt* Suite, and introduction to *Tannhäuser*. Mr. Henry Wood conducted with more than his usual ability, and Mr. Arthur W. Payne, the solo violinist, gave a fine rendering of a new and pleasing composition by Miss Maud Matras entitled *Ballade*, for violin and orchestra. The fair composer is only 21 years of age, and her work shows such promise that we look forward to hearing more from the same pen. Mr. Hirwen Jones, who was in excellent voice, sang Beethoven's *Adelaide* very sympathetically.

* * *

AT the Crystal Palace, on March 13th, the day was bright and fine and many people went down to the concert. Schumann's imaginative *Genoëva* overture is by no means too frequently heard, and we are all the more grateful to Mr. Manns for including it in the scheme of the 13th ult. It was beautifully played, and was

"Highland Memories," a new orchestral suite by Mr. Hamish MacCunn, produced for the first time. This composition (which is published in a pianoforte arrangement) consists of three movements, entitled respectively "By the Burnside," "On the Loch," and "A Harvest Dance." The first is redolent of Scotland and Scotch music, but it is also curiously delightful, and the scoring is of a round and satisfactory kind, and that can only be arrived at by experience. No. 2, "On the Loch," is in 6-8 time, and may be regarded as a kind of Scotch *Barcarolle*. It is very pretty. The last number, "Harvest Dance," is far the best of all. It is wildly exciting, and culminates in a frantic movement in which you may almost hear the cries of the "braw lads" as they snap their fingers in the dance. Dr. Joseph Joachim received a great ovation both on his appearance and after he had performed Beethoven's only *Concerto* for violin. We have never heard this great artist play better. Rarely so well. Mrs. Hutchinson was the vocalist.

* * *

HERR FELIX MOTTL began his season of orchestral concerts at the Queen's Hall on March 16th. Though the programme provided was of attractive quality, there were still many vacant seats, but this may have been owing in great measure to the execrable weather which Londoners were experiencing at the time. The first half of the concert included Mozart's G minor Symphony (which was excellently played), and the second half was devoted to excerpts from Wagner's *Götterdämmerung*. That these were not the most interesting that might have been selected accounted, perhaps, for some empty benches. Mr. Lemprière Pringle delivered with intelligence the episode entitled, "Hagen's Night Watch," but this is as portentously gloomy as anything ever penned by the Bayreuth Master. The "Trauermarsch" produced its usual impression, and Frau Mottl combined with Frau Tomschick in the duet between Brünnhilde and Waltraute from the first act. These two ladies had previously been heard in the duet from Berlioz's opera *Béatrice et Bénédict*, and their performance on each occasion was extremely fine. Every item of the proceedings was played under Herr Mottl with distinction, and the remaining concerts will be looked forward to with interest by all musicians.

* * *

THE annual Irish Ballad Concert was given at St. James's Hall, on St. Patrick's night, when Mrs. Hutchinson, Miss Florence Shee, Miss Kate Lee, Mr. Barton McGuckin, Mr. Braxton Smith, Mr. Kennerley Rumford, Mr. Santley and others appeared in vocal selections. Miss Marie Newlands sang "The Last Rose of Summer" with great taste, Mr. Kennerley Rumford was admirable in "The Kilkenny" and "Head of Kinsale." We were not



of "Rich and rare were the Gems," and the concert was, as usual with ballad concerts, preposterously long.

* * *

ON Monday evening, March 22nd, M. Charles Lamoureux made his *rentrée* at the Queen's Hall, where a large audience was assembled to hear the first concert of the series of six which concluded on March 27th. Among those present were the Princess of Wales, Princess Victoria, The Duke and Duchess of York, and the Duke and Duchess of Teck. The Royal party arrived shortly after 8.30, and remained until the very end, the Princess of Wales frequently showing her approval by clapping her hands. M. Lamoureux was very well received, and his band played beautifully throughout the evening. It is difficult to single out any particular piece for praise where all was so good, but Saint-Saëns's extremely graceful and delicate Symphonic Poem, "Le Rouët d'Omphale," was so much appreciated that it had to be repeated. *Ruy Blas* overture (Mendelssohn) and Mozart's "Jupiter" symphony were finely rendered, and then came a perfect novelty in the shape of a *Fantaisie Dialoguée* for organ and orchestra, by M. L. Boëllmann, the composer himself officiating at the organ. This number proved very acceptable and justified the use of the word *dialoguée* in the title, a complete conversation being kept up between the organ and the band. The principal theme is very taking, and the composition ends in tremendous pomp with the full force of the orchestra and of the solo instrument. The concluding items were the selection from *Parsifal* known as the "Good Friday Music," and the ever glorious overture to *Die Meistersinger*, both very familiar to Queen's Hall audiences. These pieces were, however, played under M. Lamoureux with such amazing accuracy and taste that they can never have been heard to better advantage, and the last-named item produced an almost overwhelming effect. The programme-book was very ably annotated by Mr. Edgar F. Jacques, who remarked in reference to the comic opera *Die Meistersinger*: "It may be questioned whether the purely musical gifts and acquisitions of Richard Wagner were ever so triumphantly shown as in this piece." We quite agree with the learned annotator. The second act is the most wonderful music in the world.

* * *

THE second Lamoureux concert on Tuesday, March 23rd, was chiefly remarkable for the fine interpretation of Beethoven's fifth symphony (C minor). The rest of the programme included the *Flying Dutchman* overture, a portion of Glück's *Orfeo* ballet music (flute solo, M. Bertram) and the prelude to Saint-Saëns's *Le Déluge*. In the last named fanciful and delightful number, M. Lucien Capet distinguished himself as solo violinist, and the

entire concert was listened to with even more enthusiasm than was manifested on the opening night.

* * *

AT the third concert a song from a musical drama, called *Der Streit zwischen Phöbus und Pan* by Bach, was a complete novelty to an English audience. The air was brightly and well sung by M. Bailly, a member of the orchestra, who modestly resumed his seat at the principal viola desk after singing. Other numbers were Brahms's fine symphony in D, and, in marked contrast to it, a portion of Lalo's "Norwegian" Rhapsody. Many would have preferred to have heard the whole of the Frenchman's piece, even at the sacrifice of Liszt's *Mephisto* waltz, or of one of the Wagnerian items. M. Lamoureux is a typical French conductor, and one would be very grateful if he would give us more typically French music than his programmes have afforded. A glance at them will show that they are mainly devoted to German music and especially frequent are the identical Wagnerian selections, which have been rendered familiar by Mr. Manns, Dr. Richter, Mr. Henschel, Herr Mottl, M. Nikisch, Sir A. Mackenzie, and by every conductor of orchestral concerts. Not that M. Lamoureux does not play Wagner better perhaps than he has ever been played before here, but we should like a little variation occasionally, and a new composition or two by almost any members of the Modern French School would be eagerly appreciated. It is to be hoped that on his next visit he will bear this in mind.

* * *

ON Friday, March 26th, there was one novelty in the programme, it being a pianoforte concerto in F, by Saint-Saëns. This was only composed at the beginning of last year, and is dedicated to M. Louis Diémer, the talented pianist who took the solo part on Friday last. This gentleman is a very remarkable executant. He is one of the few first-rate pianists who do not feel it necessary to indulge in antics or mannerisms while on the music stool. The Americans call them "monkey tricks." M. Diémer sits squarely before the instrument and plays perfectly, naturally, simply, and without the slightest apparent effort. His performance, however, of this very brilliant and difficult concerto was simply superb, and he rattled it off as though it was a mere nothing. But it must not be imagined that his playing was perfunctory, or that it lacked the most refined expression. His *piano* passages were delicate in the highest degree, and he knew as well when to be *fortiter in re* as *suaviter in modo*. He received an unusually enthusiastic greeting, being recalled four times, and he eventually obliged with a solo, while M. Lamoureux looked on with a benignant smile.

WE have heard works by Saint-Saëns which appealed to us more strongly than this, his latest, Piano Concerto. It was written during a sojourn in Egypt, and it may, roughly, be said to be full of "oriental colour." Nothing from this composer's pen is not worth the most serious attention, and everything possesses an individual and a personal charm that is essentially characteristic of the man. It was first heard at the Salle Pleyel, on June 2nd last, at a concert given to celebrate the 50th anniversary of Saint-Saëns's first appearance in public as a pianist. The Concerto was heard subsequently in Paris at a Conservatoire Concert, on November 29th, when M. Diémer was the soloist. The programme for last Friday included Schumann's little known overture to *Hermann and Dorothea*, with its reiterated allusion to "The Marseillaise," Beethoven's 7th Symphony, some Wagner selections (from *Die Meistersinger*), and Berlioz's Hungarian March from *The Damnation of Faust*. Needless to add that each and every number received the most careful attention from the band, and kindled the completest satisfaction in the auditorium. The final concert on Saturday last was perhaps less intrinsically interesting than its predecessors. It contained no novelty, but was very largely attended, and when, at last, band and audience alike rose for the National Anthem, there was a lump in many a throat and a sincere regret that the Lamoureux Concerts were once more to be counted among past joys.

A CORDIAL word of praise is due to M. Edgar F. Jacques whose practised hand has provided for the series some of the best analytical and historical notes we can remember.

THE 85th season of the Philharmonic Society was opened at the Queen's Hall on March 24th, and a very large audience assembled to hear, *inter alia*, Beethoven's Symphony in B flat, Wagner's *Kaisersmarsch*, and Sir Alexander Mackenzie's new "Scottish" Concerto for violin. This work was commenced about two years ago, and was in fact undertaken at the request of M. Paderewski, who himself performed it the other evening for the first time in public. The new work was received, as it deserved to be, with extraordinary favour, the last movement was so much applauded that it had to be repeated in its entirety. This is a very unusual thing where an orchestral piece is concerned, and the delighted listeners were not even satisfied after the repetition. They insisted upon hearing Paderewski once more, and this time he played (without the band of course) a tender *Nachtstück* by Schumann that produced a holy calm after fiery course of the *finale* of the Concerto. Sir A. Mackenzie's latest addition to the store of modern classical music is, perhaps, so far as

may be judged at a first hearing, in advance of anything he has done before. His "Pibroch," his "Benedictus," his "Britannia" overture, are wonderful works, but this Scottish Concerto is more than worthy of a place beside them. The music is redolent of Scotland and Scotch atmosphere. Some of the themes employed are traditional, but they are handled so deftly that many would hardly recognise them in their new part. In the second movement the "local colour" is more obvious, but it is of a most engaging kind. The *finale* shows the composer at his best, at his zenith of force and intellectual power. The complications are here thick upon one another, and while the pianoforte part is so difficult as to severely tax the capability of any but a Paderewski, the orchestral accompaniment is embellished with every device that knowledge and ingenuity chastened by sound taste can suggest. The *finale* was, as stated above, repeated, and the second time it was played the band was more kept down. A vast improvement. We hope to speedily renew our acquaintance with this Concerto. Nothing calls for remark in the rendering of the Beethoven Symphony, and Madame Marchesi was apparently indisposed.

THE eleventh season of the South Place Sunday Popular Concerts will be concluded on Sunday, April 11th. The concert on Sunday, March 28th, was entirely devoted to Scandinavian composers, the name of Grieg being naturally very prominent. Svensden's important octet for four violins, two violas, and two violoncellos was very creditably performed by Miss Jessie Grimson, Mr. Sam. Grimson, Miss Nelly Grimson, Master Harold Grimson, Mr. S. Dean Grimson, Miss Annie Grimson, Miss Amy Grimson and Master Robert Grimson. Rather a musical family, these Grimsons, eh?

IN connection with the success of "A Pierrot's Life" we understand that Mr. Henry Lowenfeld, the lessee of the Prince of Wales's Theatre, has under consideration a project to reproduce *L'Enfant Prodigue*, with Mlle. Félicia Malet (who has succeeded Mlle. Litini in "A Pierrot's Life") as the hero.

A LARGE number of hitherto unpublished works by the late Mr. Corney Grain, which are now in the possession of members of his family, are announced to be issued during the forthcoming season.

AT the Promenade Concert at Queen's Hall, on Saturday last, Mr. Henry Wood produced for the first time in England, the prelude to an opera called *Evanthia*, by Paul Umlauf. This gentleman's name is hardly known here, but his opera *Evanthia*, was one of 124 one-act operas sent in competition for a prize of 5,000 marks, offered by the late Duke of Saxe-

Coburg. On that occasion, Herr Umlauf's composition ran a "dead heat" with *The Rose of Pontevendra*, by I. Forster, of Vienna, and the two works were bracketed *equales*. The music of *Evanthia* is ambitious, and displays great independence, both of idea and treatment. The composer was born in 1853. The same evening, Liszt's first Hungarian Rhapsody, probably the most worthy piece of music he ever wrote, received a very spirited and excellent rendering.

* * *

THE Savoy opera, *His Majesty*, has been considerably brightened up since the opening nights. The dialogue has undergone some revision, and the title rôle is now sustained by Mr. Henry A. Lytton, who accentuates the contrast between his cold dignity as the King, and his impetuous ardour in his assumed character of Court Painter.

* * *

THE "organ grinding nuisance," as a matter of discussion, seems to be perennial. In *The Times* of March 29th, a letter from a Mr. J. Smith shows that feeling runs high in the neighbourhood of Egerton Crescent, S.W. But the law is very hazy as to the exact rights of the public, and the precise amount of nuisance which must be proved before the performer on an organ (or rather on a *piano mécanique*, for the barrel organ is rarely seen now-a-days) can be compelled to move on. To us, personally, there are many more disagreeable noises than those emitted by the mechanical piano. The touch is "hard," perhaps, but the time is accurate and the precision is faultless. You know there will never be a wrong note!

* * *

A CONCERT given at St. James's Hall on March 26th by Miss Doris Dalton served to introduce this young violinist to the general public. The four solos selected were Tartini's Sonata in G minor, Mozart's Concerto in A major, Vieuxtemps' *Réverie*, and Ries's *Moto Perpetuo*, and of these the Mozart Concerto was, of course, by far the most important. In the first piece, Tartini's Sonata, Miss Dalton showed herself to be thoroughly at home; and if for one moment she seemed a little embarrassed in the opening movement, the *allegro aperto*, of the Mozart Concerto, she nevertheless went through the remaining movements with considerable credit. Miss Dalton plays with great purity of tone and with a very delicate appreciation of light and shade, these qualities being perhaps most fully expressed in the beautiful *Menuetto* movement of the Mozart Concerto, while in Ries's piece she gave evidence of admirable skill as an executant.

* * *

MR. HENRY BIRD who accompanied is, of course, a most valuable support and not a

little of the success achieved was due to his skill. Miss Fanny Davies played three piano-forte pieces by Scarlatti, as well as Chopin's *Nocturne* in B major, Op. 26, and his *Scherzo* in C sharp minor, with exquisite skill. Mr. Kennerley Rumford in songs by Brahms and Schumann, and in Stanford's *Rose of Killarney* scored markedly. The complete success of the concert should encourage Miss Dalton to hope for the best results in the career she has adopted. She has our cordial congratulations, for, apparently she need only continue her studies in order to excel. She has a sound foundation upon which to work.

THE MUSICAL ARTISTS' SOCIETY.

THE 80th performance of this Society—which would thus appear to be of some antiquity—took place at St. Martin's Hall, Trafalgar Square, on Monday, March 15th. We had been chiefly attracted by the announcement of a new quartet for piano and strings, by Mr. Gerard F. Cobb, but the entire programme proved sufficiently interesting to justify a somewhat detailed account. The Society "affords opportunity to composers for the performance of their works," and on this occasion many British musicians had availed themselves of their opportunity. Among the vice-presidents we read the names of Sir A. Sullivan, Sir A. Mackenzie and Mr. Cowen; the subscription is one guinea per year, which entitles members to free admission to the concerts; and there seems no doubt that the Society is of great practical utility as well as artistic importance.

St. Martin's Hall is a large and comfortable building lighted by electricity, but on this occasion great hilarity was produced amongst the audience by the enforced use of *candles* upon the piano, &c., the power of the electric light being so faint that at one time the hall was almost in darkness. For this ridiculous exhibition the County Council received the blame, though whether that august body deserved it we do not know. Proceedings opened with Sonata in D for two pianos (Mozart) ably played by Miss Llewela Davies and Miss Maude Wilson. After so many "modern" compositions, the limpid simplicity of this beautiful music was most refreshing, and nothing could have been much better than the manner of its performance. Sir A. Mackenzie's fine *Benedictus* for violin came next, and here Herr Karl Henkel shone as the soloist. Mrs. Charlton Speer next gave two songs, the first of which, a setting of "What does little birdie say?" by Stewart Macpherson, struck us as singularly delightful. Mrs. Charlton Speer sang it with remarkable taste and effect. She has a very agreeable and

well developed voice. She subsequently joined Mr. Courtney Gale in a vocal duet by Mr. Charlton T. Speer, "Life of my Heart," which as a composition has its good points, but is rather too much in the "intense" and sugary vein for our taste. This number was not rendered more pleasing by the singing of Mr. Courtney Gale, whose voice sounded a little "throaty."

Turning to the *pièce de résistance*, Mr. Cobb's important quartet, we can only speak of it in the highest terms. It is in four movements, allegro, allegretto, adagio, and allegro con brio. The opening subject of the first movement is exceedingly melodious, graceful, and well written. The second subject (of which we hear a great deal) struck us as somewhat monotonous in the rhythm, but the whole movement is worked out in a scholarly way that could not but appeal to all-musical souls. The allegretto does duty for a "Scherzo"; it is very dainty and quaint. The leading theme of the adagio is impressive and beautiful, having an original flavour all its own, while at the same time most satisfactory to the ear. The concluding allegro is very elaborate, and contains a reference to the opening theme of the first movement which serves to establish the continuity of the entire quartet. It was listened to with great favour, and the composer, who himself played the piano, received an ovation. It is to be hoped that this work may be soon heard again under more advantageous circumstances, for, sooth to say, the violoncello part was not done justice to by Miss Chattock. The violin was held by Miss Beatrice Chattock, who played very well, but she is not a sufficiently advanced player to undertake to lead a quartet. Allowance may, however, be made for nervousness. Had Mr. Albert (who subsequently played some lively pieces by Mr. Algernon Ashton) been the violoncellist in place of Miss Chattock, the result would have been much better. For Mr. Albert is a practised and reliable artist with experience that Miss Chattock cannot as yet hope to have attained. Mr. Ashton, who himself played the piano in his own duets for violoncello and piano, has written some very clever music, which Mr. Albert played superbly. It was not, however, of a kind that would please everybody. Determination seemed the leading characteristic, both of Mr. Ashton's Muse and of his playing.

For real smartness of attack, correct intonation and brilliance of effect, the concluding item bore away the bell. This was Gade's *Novelletten* (Op. 29) for piano, violin, and violoncello. The number was quite admirable; the executants being Mr. Walter Fitton, Herr Karl Henkel and Mr. Albert, and it formed a fitting close to an interesting evening.

P. R.

MORALS FOR MUSICIANS.

NO. 2. ORIGINALITY.

A CERTAIN Musician whose compositions consisted solely of passages, stolen without acknowledgment from other Authors and marred in the stealing, was in receipt of a comfortable Income. One day an Idea occurred to him.

"Why should I not," he soliloquised, "Write an Original Piece entirely out of my own Head?"

Eagerly adopting his own suggestion he joyfully addressed himself to his novel task, and eventually produced a Work, the composition of which was a labour of love, and which in its completed form he could not but regard with the liveliest Satisfaction and Pride. But, to his consternation, when the Piece came to be printed it proved to be the only disastrous failure of his life. Hardly a copy was sold, and after a stormy interview with his Publishers, the Musician gloomily resumed his intermitted Burglaries.

He is now a Millionaire, and a Palace is being reared for him in Park Lane.

MORAL.

To point one to *this* fable would be to gratuitously insult the Reader's intelligence.

DOINGS IN THE PROVINCES, &c.

* * * Correspondents are implored to write distinctly, especially proper names, and on one side of the paper only.

THE ST. ANDREWS UNIVERSITY MUSICAL SOCIETY gave a concert on February 25th in the United College Hall. A large and fashionable audience was present. The chorus numbered some forty lady and gentlemen students. The first part opened with the time-honoured *Gaudeamus*, in which Mr. E. B. Jackson took the solo. The second part was also commenced with a University Song, *Carmen Seculare*, specially composed for the above Society by Sir H. S. Oakley. The other choruses were "Faithful and True" (Wagner), "Oh, who will o'er the downs so free," "Hail, Smiling Morn," "Let the Hills Resound," and "Song of the Vikings" (Eaton Fanning). Both chorus and orchestra were under the able direction of Mr. M'Pherson, and Mr. S. L. Clarke presided at the piano. Mr. Hannay essayed as a solo, "Where e'er you walk" (Handel). Mr. Imrie after "Monarch of the Storm" was deservedly encored, and he gave as an "extra," "The Old Countrie." Mr. Findon sang "Out on the Deep," and a selection from *The Scarlet Gown*. Mr. Napier sang "Queen of the Earth," and as an encore, "Warrior Bold." Mr. E. Brook Jackson chose Sullivan's charming air, "Take a pair of Sparkling Eyes," and was

compelled to repeat the last verse. Mrs. Burnet sang, with admirable finish, Brahms's "Minnelied," and Schubert's "Die Forelle." Mrs. Dingwall Fordyse gave "Lascia ch'io pianga," with culture and feeling; and Mrs. Tolmie, though suffering from a severe cold, was delightful in Molloy's "Kerry Dance." This was Mrs. Tolmie's first appearance in public at St. Andrews, and her kindness in consenting to sing under such difficulties was greatly appreciated by the Society. Miss Elsner's cleverly played violin solo, "Polonaise Brillante," by Wieniawski, was one of the best items of the evening, and well merited the enthusiasm it evoked. The concert was a pronounced success, and reflected the utmost credit upon the secretary of the Society, Mr. E. Brook Jackson.

* * *

BELFAST AND DISTRICT.—The Portadown Musical Society performed the *Messiah* at their second concert, in the Town Hall, in presence of a very large audience. The soloists were Madame Mantell, Miss Daisy Greeny (Belfast), and Messrs. Archer and Dean (Armagh Cathedral). Madame Mantell was in fine voice and interpreted her numbers most artistically. Miss Greeny's rendering of "He was despised" was exquisite, and, in fact, all her efforts were equally successful. Messrs. Archer and Dean are always listened to with pleasure, and this occasion was no exception to the rule. Dr. Ely conducted, and the orchestra performed admirably, leader, Mr. Edgar Haines (Belfast).

St. Barnabas' Church.—An enjoyable evening was spent in the Royal Academy Hall in connection with above. The artists were Miss Carrie Strafford, Mrs. Macnaughton, Mr. J. Loyal, Mr. Wm. Imrie, and Mr. S. Spence (violin). Miss Strafford possesses a sweet, well-trained soprano voice, and was heard to much advantage in "A May Morning" (Denza) and "Thoughts and Tears" (Hope Temple). Mrs. Macnaughton, to whom we have already had the pleasure of referring in these columns, sang with much feeling "What the chimney sang" (Griswold) and "The promise of life" (Cowen). There was also a performance of Hadyn's Toy Symphony, under the leadership of Mr. James McLean, who also supplied the accompaniments, assisted by Mr. Wm. Hill.

Saturday Popular Concerts.—These weekly concerts increase in popularity under the capable oversight of Mr. Louis Mantell. We were again favoured with a visit from Madame Belle Cole, a crowded house testifying to the hold she has upon the Belfast public. We need say no more than that Madame Belle Cole was in her usual form.

Schubert Centenary Concert.—Dr. Walker is to be congratulated upon the result of his third concert, which was held in the Ulster Annexe Hall. A well selected programme from Schubert's works was presented in the artistic

manner associated with the name of Dr. Walker. The trio for pianoforte, violin, and 'cello in B flat, Op. 99, was excellently played by Miss W. Burnett, Herr Bast, and Dr. Walker. The famous "Tront" quintet also received full justice at the hands of these performers, along with Herr Werner and Mr. Oscar May (contra-basso). The other items of a most enjoyable programme were "Adagio" for 'cello from the Sonata in A minor, Herr Henry Bast; Impromptu in A flat, Op. 90, Dr. Walker; "Rondo Brillant," violin and pianoforte, B minor, Op. 70, Herr Werner and Dr. Walker. The vocalist was Miss McKisack, who sang with her accustomed good taste and finish "The Wanderer," "Withered Flowers," and "Thou Art Repose." Mr. Carl Leckie efficiently acted as accompanist.

Philharmonic Society.—At the fourth Subscription Concert Mendelssohn's *Elijah* was given. The soloists were Miss Emily Davies, Miss L. Kirkby Lunn, Mr. Braxton Smith, and Mr. Andrew Black. We need not say that the part of *Elijah* was safe with Mr. Black, as the music-loving public know his powers in oratorio. We were particularly pleased with "It is Enough," the 'cello obbligato being very tastefully played by Mr. Hatton. Miss Lunn, though suffering from a cold, sang magnificently. "O Rest in the Lord" was quite a treat. Miss Davies and Mr. Smith ably sustained their high reputations, and sang their several numbers with much feeling. Dr. Koeller conducted, and Dr. W. G. Price presided at the organ.

Mr. W. A. Taylor, Mus. Bac., late of St. Mark's, Portadown, has been appointed organist and choirmaster of Holywood Parish Church. He has been succeeded at St. Mark's by Mr. H. B. Bruce, late of Gilford.

* * *

THE CLAPHAM MUSICAL ASSOCIATION gave an invitation concert on the 26th March in the Lecture Hall, at the rear of Trinity Presbyterian Church, when Dr. MacEwan took the chair. The hall was tastefully decorated with ferns, and was crowded with an enthusiastic audience; an expected musical treat could account for this, as it is well known in Clapham that the choir of Dr. MacEwan's church is a very fine one. Among the singers great praise must be accorded Miss Edith Marshall, who sang three songs and a duet with her sister. Mr. J. Ross Donaldson gave a spirited rendering of Cherry's "Will o' the Wisp," and the contributions of Miss M. Chambers and Miss Rose Fenwick were much admired. Miss Lizzie Goodman played two violin solos; glees were given by a quartet party; and recitations by Miss Ethel Everett and Miss Eva Gurrier. Mr. Fred. Isaac was encored after "Molly Bawn." The accompanists were Miss Maggie Broomfield, Miss Winifred Goodman, and Mr. J. W. D. Brooks.

NEW PUBLICATIONS.

FROM NOVELLO, EWER AND CO. comes an important Thanksgiving Cantata, entitled "A Song of Jubilee," for solo voices, chorus, orchestra and organ, by Dr. Jacob Bradford. It need hardly be added that this is a highly loyal and patriotic composition written especially for this year's national commemoration of Her Majesty's longest reign. The tune of "God save the Queen" is very ably introduced in an elaborate chorus which contains a fugue which may, if desired, be omitted. It is extremely clever and this number which is sold separately will be found useful to numberless choirs. As a graceful tribute to the memory of the late Prince Consort the hymn tune "Gotha," which he composed, is introduced in the form of a chorale, and at the conclusion of the last number the same air is heard once more given by the trombones with fine effect. The Cantata consists of 7 numbers. The only solos are awarded to the soprano, and there is one duet for soprano and tenor. The rest is choral music, the finale comprising a fine and lively fugue.

From the same publishers, by the same composer, we have received "National Hymn for the Queen's Long Reign." The words are by the Rev. Charles Wesley. The music is disappointing and by no means inspired. Perhaps, however, the words may be a little to blame.

STRAY NOTES.

I WAS much surprised the other day, on taking up a copy of the *London Figaro*, to observe that the character of this (until recently) rather vulgar paper had been entirely changed. The *Figaro* is now one of the wittiest and most readable of the London weeklies; Mr. Herbert Vivian contributes two or three columns of brilliant notes, as well as an occasional letter "to an absurd person"; there is a very capable musical article, and the whole paper teems with good things. But the number dated March 18th is not improved by a rambling and ungrammatical effusion by Miss Corelli, headed "My Public and I." It runs to 3½ columns, and is mainly composed of repetitions. All I can gather from its perusal is that the fair authoress very naturally hates to think that there should be anyone who does not admire her books. "Take warning," she says to her "sweet and courteous foes. . . . You are all blotched over with the ugly marks of spleen—and what a pity that is! Come out of your holes and corners and shake hands! I have not the least grudge against any one of you." Very likely not, but the boot would appear to be on the other leg.

AFTER the letter to the King of Greece, signed by 100 of the more degraded members of Parliament, came the message sent by some

obscure scribblers, to explain how willing they were to allow the Greeks to commit suicide by opposing Europe. One of the signatories, indeed, Mr. Allan Upward to wit, went so far as to proceed to Athens with a view to fighting on the side of the Pirate King. At present he forms the leader in Greece of a powerful English contingent of three persons all thirsting for a quart or two of Turkish blood.

SUNDAY, March 21st ult., was the birthday of Lady Hallé.

MR. HAWKE seems to think that he and his ridiculous Anti-Gambling League have achieved a triumph. But before the echo of the judgment in his favour had died away the familiar "6 to 4 on the field" was being shouted as merrily as ever on numerous race-courses, and the "odds" continued to be quoted by *The Star*, that Champion of Liberty, and Guide to Gambling for the Working Man. Nobody wishes to encourage betting less than I do, but that does not blind my eyes to the fact that you can no more prevent it than you can prevent eating or drinking. When one comes to think of it, gambling in some form is at the very root of mercantile enterprise. Insurance companies, and the highly respectable body of Underwriters at Lloyd's, do in effect exactly what the ready-money "bookie" does. They take the sum in advance, which their clients are prepared to lose, and practically lay very long odds against a certain event happening. They contrive, as a rule, to win largely in the long run, and so do the best book-makers on the turf. And why it should be considered worse to bet with ready money, i.e., with money that one actually has, rather than on credit or with money that one very likely has not, I really cannot see.

"ONE very pleasant feature of the dance (a Covent Garden Fancy Dress Ball) was the presence of daintily-dressed lady collectors for *The Daily Telegraph* branch of the Prince of Wales's Hospital Fund." So said *The Daily Telegraph* dated March 25th. Opinions will differ as to what constitutes a "pleasant feature." It may have amused the "dead-head" who reported for the *D. T.* to see money boxes rattled under the noses of paying visitors, but to my mind it is unpardonable that people should be pursued into the very ball-room by this everlasting blackmailing, and the management had no business to tolerate the nuisance.

RAPPEE.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use, unless stamps are enclosed.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office of the PUBLISHERS, 44, Great Marlborough Street, W., not later than the 20th in order to secure insertion in the issue of the month current.

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ANTHEM

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H. ELLIOT BUTTON.

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PATEY & WILLIS, 44, GT MARLBOROUGH ST, W.

Andante.

BASS SOLO.

Piano introduction in G major, 4/4 time. The right hand features a series of eighth and sixteenth notes, while the left hand plays a steady bass line with chords. A forte (*f*) dynamic marking is present in the second measure.

CHORUS. $\text{♩} = 72$.

First line of the chorus. The vocal melody is in G major, starting on a half note G. The piano accompaniment consists of chords. Dynamics include piano (*p*) and forte (*f*).

We fall down be - fore Thee, we fall down be -

Second line of the chorus. The vocal melody continues with eighth notes. Dynamics include piano (*p*) and crescendo (*cres.*).

- fore Thee Who wast cru - ci - fied, wast cru - ci - fied;

Piano accompaniment for the second line of the chorus. It features a series of chords in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present. A pedal point (*Ped.*) is indicated at the end of the line.

Third line of the chorus. The vocal melody is a half note G. The piano accompaniment consists of chords. Dynamics include piano (*p*) and forte (*f*).

We fall down be -

Piano accompaniment for the third line of the chorus. It features a series of chords in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and forte (*f*).

We fall down be - fore Thee,
fall down be - fore Thee, We fall down be - fore Thee,
- fore Thee,

dim.

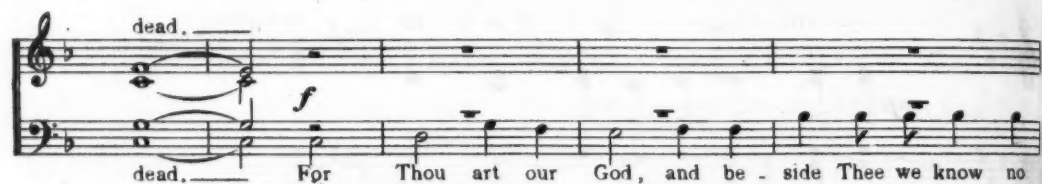
rit. *pp* *Con moto.*
Who wast cru - ci - fied. — *Con moto. ♩ = 88.*

rit.

Ped.

CHORUS & ORGAN.
We praise and glo - ri - fy, we

Thee,
praise and glo - ri - fy Thee, Thee, who art ri - sen from the



Lute. 472.

f

For Thou art our God, and be - side Thee we know no
 o - ther; and of Thy name, Thy name a - lone will we make
 men - tion, and of Thy name, Thy name a - lone will we — make
 men - tion

o - ther; and of Thy name, Thy name a - lone will we make
 men - tion, and of Thy — name a - lone will we make

o - ther; and of Thy name, Thy name a - lone will we make
 men - tion, and of Thy — name a - lone will we make
 men - tion and of — Thy name a - lone will we make

ff

For Thou art our God and be - side Thee we know no
 o - ther; and of Thy name, Thy name a - lone will we make
 men - tion, and of Thy — name a - lone will we make

Fed

men - tion, and of Thy name, Thy name a - lone a -
men - tion, and of Thy name, Thy name a - lone a -
men - tion, will we make men - tion, make
o - ther; and of Thy name, Thy name a - lone a -

This system contains four staves. The first three are vocal staves in treble clef, and the fourth is a piano accompaniment in bass clef. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are written below the vocal staves.

- lone will we make men - tion.
- lone will we make men - tion.
men - tion, make men - tion.
- lone will we make men - tion.

This system contains four staves. The first three are vocal staves in treble clef, and the fourth is a piano accompaniment in bass clef. The music continues from the first system. The lyrics are written below the vocal staves.

SOP:

ALTO.

TENOR.

BASS.

ff

For

*ff**ff*
Ped.

Thou art our God, and be - side Thee we know no

o - - ther; and of Thy name, of

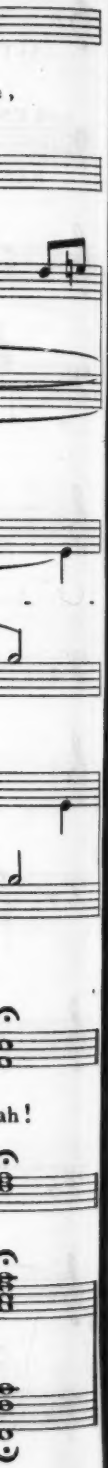
Thy name, of Thy name,

and of Thy name will we make men -

Adagio.
tion. Hal - le - lu - jah!

Adagio.
ff

ah!





MISS ADA CROSSLEY.